

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 10.]

SATURDAY, MARCH 6, 1858.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

In consequence of the triumphant success of the closing representations, and in order to accommodate the numbers who have been unable to obtain places, the concluding performances will be given on Tuesday, March 16; Thursday, March 18; and Saturday, March 20. They will be arranged as follows:—

Tuesday, March 16.
LA TRAVIATA.
Violetta, Piccolomini; Alfredo, Giuglini.

Thursday, March 18.
IL TROVATORE.
Leonora, Spezia; Azucena, Sannier;
Manrico, Giuglini.

Saturday, March 20.
LA FIGLIA DEL REGGIMENTO.
Maria, Piccolomini.
And last scene of I MARTIRI,
comprising the celebrated duo by Mlle. Piccolomini and Signor Giuglini.

The box-office will be opened on Thursday, March 11; places may be secured in the mean time by application to Mr. Fish, stage door of Her Majesty's Theatre.

No other representation can possibly be given before the commencement of the summer season.

THE VOCAL ASSOCIATION.

St. James's Hall. Conductor—M. BENEDICT.
The public are respectfully informed that the VOCAL ASSOCIATION of 300 voices will give a SERIES of SIX GRAND SUBSCRIPTION PERFORMANCES, vocal and instrumental, at the St. James's Hall, Regent-street. Subscription to the series:—Unreserved seats, £1 1s.; reserved seats, £2 2s.; sofa stalls in area (numbered and strictly reserved for each performance), single tickets, £3 3s.; double tickets, £4 4s. Subscriptions received at Cramer and Co.'s, 201, Regent-street; Leader and Cook's, 63, New Bond-street; R. W. Ollivier's, 19, Old Bond-street; Keith, Prowse, and Co.'s, 48, Cheapside; and Mr. Mitchell's Royal Library, 33, Old Bond-street. The first performance will take place on Wednesday evening, April 7th.

MR. BRINLEY RICHARDS'

FIRST PERFORMANCE this season of CLASSICAL PIANOFORTE MUSIC will take place at the Beethoven Rooms, Harley-street, Wednesday evening, March 10. Programme:—Sonata, F major, pianoforte and violin, Beethoven. "Vieni Torna," Handel. Grand sonata in G minor, "Dido's Lament," Clementi. Trio in E flat, pianoforte, violin and violoncello, Beethoven. New sacred song, "The Pilgrim's Path" (first time), Brinley Richards. Solo, pianoforte, Pastorale in E major, Brinley Richards. "Characteristic Pieces," No. 4, Mendelssohn. Vocalist, Miss Messent; violin, Mr. H. Blagrove; violoncello, M. Pague.—Tickets, 7s., of Mr. Brinley Richards, 4, Torrington-street, Russell-square, and at the music-sellers.

ORGANIST.—The Elders and Deacons of the Dutch Reformed Church, in Austinfriars, hereby give notice, that the OFFICE of ORGANIST is now VACANT. Persons who intend to become candidates for the office are desired to send testimonials to Mr. F. W. Sack, the Treasurer, 19, London-street, E.C. The attendance required is Sunday forenoon, Christmas-day, Good Friday, and any Fast or Thanksgiving Day appointed by Government. Salary £25 per annum.

MR. HENRY LESLIE'S CHOIR.

A PRIZE of TEN GUINEAS is offered for a Composition of a lively character (unrestricted as to form) for the whole Choir. A Second Prize of TEN GUINEAS is also offered for a Composition for Male Voices. The copyright of the Prize Works will remain the property of the Composers. All persons competing for the above Prizes must enclose a score, with at least a double set of vocal parts, to the Honorary Secretary, on or before the 30th of June, 1858, and each Composition must have a motto or cypher attached, together with a corresponding sealed letter, stating name and address.—201, Regent-street, W., March 1, 1858.

STANLEY LUCAS, Hon. Sec.

MR. HENRY LESLIE'S CHOIR.

ST. MARTIN'S HALL.

Thursday Evening, March 18, to commence at half-past 8, and terminate about half-past 10. Mendelssohn's "Hear my prayer," and Mozart's "Ave verum" will be repeated. Programme and tickets (stalls 3s., gallery 2s., area 1s.), to be obtained at the Hall, and at Addison, Hollier, and Lucas', 210, Regent-street.

THE ANNIVERSARY in support of the MUSICAL SERVICE of the FREE CHRISTIAN CHURCH, Clarence-road, Kentish-town, will be held on Sunday, the 7th of March. The sermon in the morning will be preached by the Rev. J. J. TAYLER, Principal of Manchester College, London. In the evening the Rev. W. Forster will deliver his 11th Lecture on the "Great Religions which have saved the World." Subject—Christianity. Special musical services will be performed by the choir. Service in the morning at 11 o'clock, and in the evening at half-past 6, at the close of which collections will be made.

THE LONDON MUSICAL SEASON.—

CONCERT AGENCY OFFICE,

2, Beak-street, Regent-street.

C. M. SHEER in acknowledging the extensive patronage he has been honoured with during the last twenty years, respectfully intimates that he has Removed to the above address, where he continues the Management of *Concerts, Soirées, Matinees*, general entertainments, and the superintendence of Bands and Choruses, at his usual moderate charges.

CONCERT AGENCY, &c., &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for *Concerts, Matinees, Soirées, Balls, &c.*, at his usual place of business, Mr. Brettell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

ROYAL GENERAL THEATRICAL

FUND.—The nobility and gentry, patrons of this Institution, are respectfully informed that the THIRTEENTH ANNIVERSARY FESTIVAL will take place on Monday, March 29, 1858, at the Freemasons' Tavern, Great Queen-street.

W. M. THACKERAY, Esq., in the Chair.

The musical arrangements under the direction of Mr. Lovell Phillips.

Tickets, one guinea each, including wine, may be had of J. B. Buckstone, Esq., Treasurer, Theatre Royal, Haymarket; at Mr. Sams's Royal Library, St. James's-street; of T. J. Jerwood, Esq., Ely-place; Mr. Frederick Ledzer, "Era" Office, Catharine-street, Strand; of the Directors at the various metropolitan theatres; Mr. Lacy, 80, Strand; Mr. Cullenford, Secretary; and at the bar of the Freemasons' Tavern.



Musical Publications.

SONATA FOR THE PIANO.

By GEORGE FORBES. (Cocks and Co.)

"This sonata does him great credit."—*Musical Gazette*.

"This sonata is written throughout with the ease and correctness of a practised musician."—*Musical World*.

"His passages are those of a skilful pianist, his modulations are ingenious and effective, his *cantabile* phrases are elegant, and the effect of the whole is fresh and pleasant."—*Daily News*.

JUST PUBLISHED,

Nos. I. and II. of "THE GARLAND."

A Selection of Scotch Airs, arranged and carefully fingered for the pianoforte, by C. H. MORINE.

LOGAN and COMPANY, 130, Union-street, Aberdeen, and the principal music-sellers.

Musical Instruments.

To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

The Bulfanger, new Winter Over-coat, 25s. to 42s., just introduced by B. BENJAMIN, Merchant Tailor, 74, Regent-street, W.

The OUDE WRAPPER, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The PELISSIER, from 21s. to 30s.

The FORTY-SEVEN SHILLING SUITS, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunken.

The TWO GUINEA DRESS and FROCK-COATS the GUINEA DRESS TROUSERS, and the HALF-GUINEA WAISTCOAT.

N.B. A perfect fit guaranteed.

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The sudden changes of temperature have a terrible effect upon the skin, and also upon the nervous system; hence the prevalence of erysipelas, blotches, boils, rheumatism, sore throat, and the many other complaints so frequently generated by this cause. Fortunately, in Holloway's Pills and Ointment we have the means of promptly removing this class of diseases. These wonderful remedies do not only suppress the inflammation, but expel the cause by a gentle excretion through the pores, and thoroughly invigorates the whole system. The testimony of invalids in all parts of the world demonstrate the healing power of these potent remedies.

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NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-venders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

In reply to the note at foot of notice of the last concert of the Windsor and Eton Royal Glee and Madrigal Society, given in the Town-hall, Windsor, appearing in the *Musical Gazette*, the contributor believes that "out of the 101 settings of the unfortunate 'Excelsior,'" Mr. Dyson "patronizes" that by Miss Lindsay.

W. E. E.—Next week.

THE MUSICAL GAZETTE

SATURDAY, MARCH 6, 1858.

ALTHOUGH we hear much said about the improvidence of musicians, it is not very often that an actual case comes under our notice, where, by the disablement or decease of a member of the musical profession, his family are left in a state of destitution or dependence on the generosity of immediate relatives. We fear that musical men, or rather men engaged in musical business, are credited with a great many peculiarities which do not more properly belong to them than to any other members of the occupied community. Indeed, making due allowance for the irregularity and uncertainty of the engagements of the musical tutor, the vocal or instrumental artist, the quadrille pianist, or the fiddler in a fifth-rate theatrical orchestra, we are inclined to believe that the good people who represent these various phases or grades of the musical profession are as business-like in principle as many who occupy positions in the commercial world which render business habits indispensable. A composer or a teacher of music has no occasion for a knowledge of book-keeping by double-entry, he requires no acquaintance with the "*per contras*" and other technicalities, not less mysterious to him than are the terms employed in music to the uninitiated in that science. The former gets what he can for his works, that is, if he takes them to market, and it is of such we are speaking, who employ their talents with the view of obtaining loaves and fishes,—the latter charges what he can for his tuition, his demand being generally regulated by the pocket of his pupil, though occasionally it depends upon the value he sets upon his own abilities. In either case there is no great necessity for entering into an elaborate system of book-keeping, and consequently those who rail at the members of the musical profession because they are not what are termed "men of business," do them considerable injustice, since their occupation does not demand the rendering of any homage to ledgers and folios. We could devote some time to considerations of such prejudices, but can now only glance at them, as we have had lately urged upon our attention a case of improvidence, which so far as our observation leads us to opine, is by no means common.

We allude to Sir Henry Bishop, who not long ago was amongst us, a shining light in the midst of English musicians. Few composers have enjoyed such a measure of popularity and pecuniary success during lifetime, but a person's actual wealth depends upon the position which he is called upon to occupy. Many a man is poorer with £1000 per annum than his neighbour with £100, and

this to a certain extent may have been the case with the late Sir Henry Bishop. With the honour of knighthood there can be little doubt came increased expenses and responsibilities, and as the distinguished composer had passed the noon of life and had almost ceased to write when he was knighted, it is not a great matter of wonder that he should have departed this life without making a due provision for his family. The responsibility of supporting his children appears, by a letter which we published last week, to have been undertaken by Lady Bishop and other relatives, but the eldest son has lately been cut off at an early age, leaving a widow and some young children in a positively destitute condition. In private conversations which we have recently had with musical people on the subject, it has been objected that such a branch of the family of the deceased composer could have no claim upon the sympathies or purses of the musical profession or public, and we are inclined to the opinion that the letter of Mr. Rivière has in some measure suggested this objection. This letter, however, must not be misconstrued. Mr. Rivière has only been anxious to clear himself and Lady Bishop from any imputation with reference to the provision made for the remainder of the family, whereas we fear it has been imagined by many persons that he considered the Lord Mayor's address (quoted by us the week before last) rather uncalled for. We really think that the branch of the family for whom his Lordship solicited assistance is sufficiently intimate to warrant the most substantial tokens of admiration and respect for the departed composer, and the warmest expressions of sympathy for his daughter-in-law and grandchildren. The musical profession in particular, we think, should rejoice at having an opportunity of testifying their appreciation of an author who has put many a guinea into the pocket of the musician, be he glee singer, vocalist, or teacher. The humblest fireside warbler sings "Home, sweet home." Jenny Lind and Sontag, two of the greatest vocalists of this age, have drawn thousands to hear the same melody. "My pretty Jane" is a stock song with our greatest English tenor, and is also known to every Englishman who ever heard a song at all. Among the first glees which a "club" purchases are "Mynheer Van Dunck," "The winds whistle cold," "Foresters, sound the cheerful horn," "Bold Robin Hood," *cum multis aliis*, and in nearly every drawing-room in the country may be found and often heard "The chough and crow" and "Blow, gentle gales." The mere reference to these compositions should remind us of how much we owe to their author. What English composer ever gave us such household music? What English composer has written music so grateful and satisfactory to every class of listeners and performers?

So far from the musical profession excusing themselves from vouchsafing assistance because the distressed family are not the immediate sons or daughters of Sir Henry Bishop, we are much mistaken if they do not congratulate themselves in having the opportunity of rendering homage to the memory of a composer who must in some way or other have benefited them. The Lord Mayor has expressed his willingness to take charge of any sums that may be forwarded, and we have heard of several donations having been sent. As we have above stated, the instances of any branch of a musical man's family being left destitute are certainly rare, and we have therefore the less hesitation in calling the attention of our readers to the case. Why should not concerts be organized throughout the kingdom, and "dress" nights for the glee clubs particularly, when selections from Sir Henry Bishop's compositions might be performed? Musical men should be proud of the opportunity thus afforded them to do homage to English creative talent, and, for the musical honour of our

country, should do all in their power to spread the fame of one of the greatest composers England has produced, while, in so availing themselves of the chance given them they will befriend the widow and the fatherless.



The following music has been performed at the Palace during the week:—

By the band of the 1st Life Guards:—

March .. .. .	.. .. .	Waddell.
Overture and choral .. .. .	.. .. .	Mejo.
Cantata, <i>May-day</i> .. .. .	.. .. .	G. A. Macfarren.
Walzer, "Die Provinzialen" .. .. .	.. .. .	Bilse.
Grand selection, <i>The Rose of Castile</i> .. .. .	.. .. .	Balfe.
Pas Redoublé, <i>L'Etoile du Nord</i> .. .. .	.. .. .	Dankler.

By Her Majesty's private band:—

Overture, <i>Leocadie</i> .. .. .	.. .. .	Auber.
Selection, <i>La Zingara</i> .. .. .	.. .. .	Balfe.
Cavatina and aria, <i>La Fille du Regiment</i> .. .. .	.. .. .	Donizetti.
Grand marche, <i>L'Enfant de France</i> .. .. .	.. .. .	Delara Bright.
Divertissement, <i>Le Prophète</i> .. .. .	.. .. .	Meyerbeer.

The Queen and the Prince Consort, with the Prince of Wales and the Princess Alice, honoured the performance at the Haymarket Theatre with their presence on Saturday evening. The Royal suite consisted of the Duchess of Wellington, the Hon. Beatrice Byng, the Earl of Caithness, Major-General Buckley, and Colonel F. H. Seymour.

Metropolitan.

MR. HULLAH'S CONCERTS.

The fourth concert, on Tuesday evening, was much better attended than might have been expected, considering the frigid condition of the atmosphere and the slippery state of the roads, the former circumstance enhancing the value of home-comforts and the latter rendering locomotion a matter of inconvenience, if not of actual difficulty, more particularly to suburban residents. When we speak of suburban residents experiencing any difficulty, we speak metaphorically; we mean that the unfortunate cab-horses encountered the unpleasantness of trahition on a slippery roadway, and, doubtless, swore mentally at those who compelled him to drag under such circumstances. (Cats swear, even over their choicest food, and why should not horses when suffering great aggravation?) A musical audience in the metropolis is gleaned from such scattered districts that it is not surprising if concerts of a sterling character and attractive nature fail to insure a numerous attendance, when the weather is positively inclement, and therefore we may especially congratulate Mr. Hullah on getting so goodly a number of supporters as were present on Tuesday. *Ecce programme:—*

PART I.		
Overture, <i>Euryanthe</i> .. .. .	.. .. .	Weber.
Aria, "Glöcklein im Thale," <i>Euryanthe</i> .. .. .	.. .. .	Weber.
Miss Kemble.		
Grand scena, <i>Medora</i> .. .. .	.. .. .	H. Smart.
Symphony in B flat, No. 4 .. .. .	.. .. .	Beethoven.
PART II.		
Concerto, violoncello .. .. .	.. .. .	Servais.
Mr. George Collins.		
Song, "I arise from dreams of thee" .. .. .	.. .. .	Hullah.
Mr. Santley.		
Andante, <i>A Midsummer Night's Dream</i> .. .. .	.. .. .	Mendelssohn.
Duetto, "Qual sepolcro," <i>Agnese</i> .. .. .	.. .. .	Paer.
Miss Kemble and Mr. Santley.		
Overture, <i>Die Zauberflöte</i> .. .. .	.. .. .	Mozart.

Beethoven's symphony, in point of execution, was a vast improvement on the eighth, which was played at the first concert. The soft and delicate passages in the *adagio* were given very satisfactorily, and the general attention to light and shade was

commendable. The third movement was taken rather slowly. Mr. Hullah should have shortened his beat. He appeared to intend a thoroughly brisk movement, but his *bâton* travelled such a distance that the band was quite held back, by no means to the advantage of the music. The attention paid to the symphony, and the applause as each movement closed, were gratifying to mark. We much regret having missed Mr. Henry Smart's new scena, which has been written for Miss Dolby, but we were unable to arrive until after the commencement of the symphony; we trust we shall have another opportunity of hearing it ere long. The violin concerto of Servais was a very inferior composition to introduce at a first-class concert. The only noticeable feature in the orchestral portion was a theme for the flutes and clarinets in harmony, with a *pizzicato* accompaniment for the strings, and this was of short duration and without recurrence, except the *pizz*: which re-appeared most constantly. As for the solo part, it was just sufficient to show that Mr. George Collins had great command over his instrument, and that he was capable of playing with expression; but the very indifferent character of the music generally prevents us recording the introduction of this concerto as satisfactory. There is no plan about the composition, and there is an occasional straining after effect which only serves to render the absence of real musical merit the more conspicuous. Mr. George Collins played his share uncommonly well, and was very heartily applauded. In this case we are willing to believe that the performer deserved the honours, and not the composer.

The next instrumental performance was the *notturno* from Mendelssohn's music to *A Midsummer Night's Dream*. The difficult horn parts were well played, but there was a want of delicacy about the whole, and Mr. Hullah made that portion of the *notturno* which follows the opening strain much too agitated, so that a good share of the placidity which should characterize this lovely movement was lost. "I arise from dreams of thee," which has now been set, we should think, for the 101st time, was sung by Mr. Santley, and encored. There is a Spanish character about it, and it opens marvellously like "I am a simple muleteer," in *The Rose of Castile*. It is well, but rather heavily, scored. The duett from Paer's *Agnese* was satisfactorily executed, but was quite ineffective. A spirited performance of the *Zauberflöte* overture brought the concert to a conclusion at an early hour, only four people quitting the hall before the close.

THE LONDON SACRED HARMONIC SOCIETY

Performed on Monday evening at Exeter Hall, Haydn's *Creation*, preceded by Dr. Elvey's cantata on the birth-day of Her Most Gracious Majesty Queen Victoria. It was announced as the 11th time of performance, and occupied about half an hour; and, as *The Creation* only occupies about two hours and a half, the performance was over soon after 10 o'clock. The principal vocalists were Miss E. Hughes, Miss Galloway, Mr. T. Dyson, and Mr. Lawler, all of whom acquitted themselves to the satisfaction of the members and friends of the Society. M. Tolbecque was the leader of the band, and young Pettit reminded us of the veteran Lindley in the recitatives and the obbligate passages. Mr. Surman as usual was at his post as conductor.

AMATEUR MUSICAL SOCIETY.

The concert of Monday last introduced two young ladies, the Misses Griffith, most favourably as duett singers. Amateur vocalists appear to be taking courage. These concerts have hitherto seemed to depend for their vocal music upon professional singers or upon Mr. Leslie's choir, but the spirit of the lady warblers is now aroused, and we shall probably hear many a fine and sweet voice that has hitherto wasted its fineness and sweetness upon *dessert* airs, merely ministering to the amusement and delectation of a few individuals who have just quitted the almonds and raisins, and port wine, for the drawing-room, coffee, and "a little music." The Misses Griffith have charming voices, and sing charmingly. They gave Mercadante's "Di conforto," and a duett by Gabussi; in one of these they were encored. Mr. E. G. Cleather was announced for a song by Esser and Beethoven's "Adelaide," but indisposition prevented his appearance. In place of these songs the Misses Griffith sang a duett, and four members of Mr. Leslie's choir contributed "When evening's twilight."

The symphony was Haydn's, in B flat, No. 9. The overtures Weber's *Ruler of the Spirits*, and Frank Mori's *Ginevra*. A selection from *La Traviata* introduced Mr. Pollock as oboist, and Mr. Tatham as cornettist, and Mr. Waley played Mozart's second pianoforte concerto. This gentleman is a careful executant, but his style is angular, and his playing expressionless. Talking of pianoforte playing, we have another question to ask Mr. Leslie—Mr. Leslie, are you aware that Mrs. Frederick Dickens has got a notion of playing the pianoforte? Don't you think that she might be persuaded to play a duett (two pianofortes) with her sister, or a solo, or a concerto, at an early concert?

MISS ARABELLA GODDARD'S SOIREES.

The last of the series took place at Miss Goddard's residence on Tuesday, when the following programme was presented:—

Sonata in D Major, Pianoforte and Violin (No. 7) ..	Mozart.
Grand Sonata in A Flat, Pianoforte (Op. 39) ..	Weber.
Fuga Scherzando (first time in public), and Preludio con Fuga, in A Minor (from Book 9 and Book 4 of F. C. Griepenkerl's "Complete collection of the Pianoforte Works of Bach") ..	J. S. Bach.
Grand Sonata in E Major, Pianoforte (Op. 109) ..	Beethoven.
Grand Trio in C Minor (No. 2), Pianoforte, Violin, and Violoncello ..	Mendelssohn.

Perhaps the most interesting of these works were the sonata of Weber and the *Fuga Scherzando* of Bach, from their novelty. Of the latest sonatas of Beethoven, the Op. 109 is the wildest, the most difficult, and the least satisfactory. We referred to this extraordinary work when Miss Goddard performed it last year. The difficulties are remarkable. A double shake occurs (divided between the hands) which would puzzle many an experienced executant, and to this *pons leonum* is added a subject for the extreme fingers of either hand! Beethoven must have been frantic when he wrote it. He surely must have been determined to tax his interpreters to the utmost extreme. Miss Goddard not only accomplished this feat with apparent ease, but the whole programme was performed to perfection. M. Sainton and M. Paque were irreproachable in the sonata and trio.

The rooms were densely crowded. Miss Goddard intends giving another series of performances, and we sincerely trust that these will take place in one of our fashionable concert rooms. We will guarantee its being filled.

ROYAL SOCIETY OF MUSICIANS.

The annual festival of the society took place on Thursday, at the Freemasons' Hall, when a very large number of the profession and some aristocratic amateurs gathered together, and, after dinner, donations to the amount of £182 were announced. We are compelled to defer particulars of the meeting until next week.

CRYSTAL PALACE.

Madame Borchardt and Mr. Allan Irving were the vocalists engaged at the Saturday concert of the 20th ult. The lady sings with considerable finish, and pronounces English well enough to get creditably through some of our favourite songs, but we do not consider her a very pleasing vocalist. Mr. Irving has a fine voice, but his upper notes are badly produced, and he has contracted such a habit of forcing these that occasionally he is out of tune. He gave a good version of "The Wanderer" at this concert. The instrumental music consisted of Beethoven's first symphony, Spohr's *Jessonda* overture, the *scherzo* from Mendelssohn's *Midsummer Night's Dream* music, an overture, *alla marcia*, by Kerbusch, and De Beriot's third violin concerto (Mr. Van Heddegham). The symphony was very well played, the minuet and trio especially; the *finale* also was a most commendable performance and was given with the briskness which the composer has indicated.

The concert of Saturday last attracted a numerous and attentive audience. It was whispered that every one came to hear the Orpheus Glee Union sing some of their part-songs, but the stillness which pervaded the great concert-room while Mendelssohn's "Italian" symphony was played, shewed plainly that the audience were capable of appreciating—if, indeed, they

did not come to hear—music of a more elaborate nature and of a higher order. The horns, in the trio of the third movement, conducted themselves expressly well. They obtained the applause due to their efforts, and they are entitled to our especial thanks for presenting us with such exceedingly even harmony. The careful blending of these rather unmanageable instruments may probably be due to the influence of Mr. Manns at rehearsal. We shall hope to hear the Italian symphony played again ere long. We would suggest that the *andante con moto* be taken a shade more slowly than on Saturday, and that the wind instruments in this movement receive a little subjugation.

It was a sort of carnival programme. Not only had we all the bustle of this extraordinary revel brought before us by Mendelssohn's *saltarello*, but we were likewise indulged with Berlioz's *Carnaval Romain* overture, which was capitally played. An overture by Reber, *Le Père Gaillard*, concluded the concert.

The solo vocal music was by Mlle. Mathilde Rudersdorff and Mr. Allan Irving. The lady gave a very dismal and tedious version of "Kathleen Mavourneen," which lasted, we should imagine, about ten minutes. An orchestral accompaniment of some merit had been arranged for it. Mr. Irving gave a ballad, "Karin," written expressly for him. The composer had certainly not studied Mr. Irving's peculiarities or defects, or he would have avoided writing the upper notes. It is scarcely to be expected, indeed, that so prolific a composer as Mr. George Linley should have studied anything in connexion with the song. If his effusions were as good and as musicianly as they are numerous, Mr. Linley would be one of the great composers of the earth.

The concerted vocal music was given, as we have before hinted, by the Orpheus Glee Union (eight voices), and each piece was encored. They selected "Come, boys, drink," "Oft when night," and Hatton's "Tars' song." The serenade was sung much too slowly. The Orpheus Glee Union were not in the habit of dragging this sweet little *morceau* so remarkably; the new reading is no improvement. A journal called *The Evening Star* appears to have a sort of jealousy of the success of this admirable choir, for, in a notice of this concert which appeared on Tuesday last, it is insinuated with some breadth that the hearty applause which followed each part-song was got up by friends of the singers. Nothing could be more preposterous. The reputation of the Orpheus Glee Union at the Crystal Palace is not a thing of yesterday; two or three years ago their performances were amongst the most successful achievements during the series of Saturday concerts.

CRYSTAL PALACE ARCHITECTURE. — Our age has been reproached, and not unjustly, for an absence, as compared to other periods, of an architectural style peculiar to itself, and for executing buildings in the more eclectic adaptation of the Greek, the Roman, the Norman, the Gothic, and the Renaissance styles, or in the imitation of the tastelessness of the Rococo, or even in the arbitrary combination of various orders of architecture in one. The Crystal Palace, however, affords a brilliant proof that our time has not only fulfilled the task assigned to it, but fulfilled it in a thoroughly new and original manner. It is at once obvious that none of the styles already mentioned could have answered for the purpose here attained. Having, therefore, as is known to have been the case with all forms of architecture, first fulfilled the practical objects of its existence, the style is found to develop new and peculiar beauties of its own. The sense of lightness and boldness combined with strength is suggested by this style as by none other preceding it. The alteration of straight and flowing lines affords to the eye the charm of variety, while in this respect the palace of Sydenham, by arching the roof of the naves and side aisles, as well as the great transept, far exceeds its predecessor in Hyde-park. The proportions are also far more happily balanced, and the whole appearance more harmonious. If it must be granted that this particular architecture of the 19th century is totally deficient in monumental effect, it possesses, on the other hand, the element of the marvellous and friry-like in the highest degree. It is remarkable also that this very element has proceeded solely from the soberest calculations of engineering knowledge—reminding one of a piece of music by Beethoven—the result apparently of an unfettered fancy, and yet based in reality upon a mathematical combination."—*Waagen*.

The following is the return of admissions to the Crystal Palace for six days, from February 26 to March 4:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Feb. 26	(1s.)	550	183	733
Saturday	" 27	(2s. 6d.)	378	1,415	1,793
Monday	Mar. 1	(1s.)	448	89	537
Tuesday	" 2	"	395	117	512
Wednesday	" 3	"	229	71	300
Thursday	" 4	"	499	244	743
			2,499	2,119	4,618

WALWORTH.—Mr. Sach, the librarian of the Literary and Scientific Institution, gave his sixth annual concert on Monday evening, having secured the services of Mr. and Mrs. Weiss, Miss Lizzie Stuart, Mr. Montem Smith, and Mr. Rogers, as vocalists. Mrs. Weiss sang two Irish melodies, "The harp that once" and "Oh, native music" with much taste and expression, and an indifferent ballad recently written by Balfe, "Would I were the honey-bee." Miss Stuart was loudly called upon to repeat the old Scotch song "Call'er Herrin," which she sang beautifully. Miss Stuart has one of the finest voices we have heard, and it is to be regretted that she is not more frequently heard in our metropolitan concert-rooms. Mr. Weiss sang a new song of his, "We were boys together" and was encored, a like compliment awaiting him in his "Village Blacksmith." Mr. Montem Smith was very successful in "John Brown" and "The lime trees," the latter being sung in the most chaste and pure style that could be desired. Mr. Rogers, was well received and was encored in "Who shall be fairest," the melody of which is nothing more nor less than the second movement of an old song by Horley "On a bank beside a willow." Mr. Brand played a violin solo by Vieuxtemps, and exhibited much skill. He also played, with Mr. George Lake, a duett (original air) by Osborne and De Beriot. Both of these performances were much applauded. Mr. Lake also played a concertina solo. The concerted music consisted of "Over the dark blue waters" (Oberon), Rossini's "La Carità," arranged for five voices, Mr. Lake's "Dream the dream that's sweetest" (encored) and a very lively and well written quartett by J. W. Elliott, "The peasants' holiday." This formed a spirited conclusion to a very pleasing concert. Mr. H. Gadsby and Mr. Lake accompanied.

CONCERT FOR THE GRANDCHILDREN OF SIR H. BISHOP.—This concert was given last week in the "Alhambra Palace," under the patronage of the Lord Mayor and Lady Mayoress, the Sheriffs and Under-Sheriffs of London, the Duke of Wellington, the Earl of Glengall, Lord William Lennox, the Earl of Westmoreland, Sir Robert Peel, Sir William de Batho, and several other persons of distinction. The Lord and Lady Mayoress, with the other civic dignitaries, visited the performance in state. All the performers gave their gratuitous services. They were: Madame Rudersdorff, Mdle. Finoli, Mrs. Chatfield, Madame Poma, Miss Alleyne, Miss Poole, the Misses Brougham, Madame Borchardt, Madame Frodsham, Miss Vinning, Mr. C. Braham, Mr. Perren, Mr. Winn, Mr. Miranda, Mr. Allan Irving, Signor Borroni, Signor Dragone, Mr. Bartleman, Herr Deck. Organists, Messrs. Archer, Turpin, and Beale; conductors, Messrs. Randegger, Vianesi, and Tully; and an instrumental band, conducted by Herr Kettenus. The first part was miscellaneous, composed of popular songs and ballads of the day; the second consisted entirely of songs and concerted vocal pieces by Bishop. The various performances were loudly applauded, and many of them encored. The promenade, in the body of the hall, was full, but the more expensive places, the balconies and reserved seats, were but indifferently filled.

FIRE AT THE HOUSE OF THE MISSES LECLERCQ.—On Saturday evening last, at a little before eight o'clock, the neighbourhood of Bedford-terrace, Hampstead-road, was thrown into a considerable state of confusion by an alarm of fire issuing from a house known to be occupied by the above popular danseuses and their parents. In a very few minutes a volume of flame burst from the windows of the second floor, and the whole of the upper part of the house was soon enveloped in flames. The fire was subdued before it extended beyond the two upper floors, which were completely destroyed. Miss Carlotta Leclercq had just left

home for the Princess's Theatre, and her brothers and sister were about to leave for their own duties at the Haymarket, when the fire broke out, and we regret to add, that it is reported in the neighbourhood that they have lost all their property, including their wardrobe, jewels, and bank-notes to a considerable amount. Meantime, we shall be happy to insert any contradiction to these reports, or any further particulars of the accident which Miss Leclercq or any of her family will send us.

ON Monday evening the forty-third anniversary festival of the Society of Ancient Britons took place at the Freemasons' Tavern, in aid of the funds of the Welsh Charity School. The chair was taken by Lord Dynevor. The performances of Mr. Ellis Roberts on the harp contributed much to the evening's entertainment, and the general musical arrangements were under the direction of Mr. Brinley Richards.

THE ORPHAN WORKING SCHOOL, HAVERSTOCK-HILL.—At the hundredth anniversary of this excellent institution, which was celebrated on Saturday evening at the London Tavern, Bishopsgate street, under very favourable auspices, the Right Hon. Lord John Russell, M.P., presiding, the children at present in the institution, boys and girls, 260 in number, were introduced, and they sang "The Rose of Lucerne," from Curwen's *Tonic Sol-Fa*.

Opera.

HER MAJESTY'S THEATRE.—The winter season will finally terminate on the 20th March. The great success and unprecedented demand for boxes and places induces the management to give three more nights, on the 16th, 18th, and 20th of March, when the company now engaged in Edinburgh and Glasgow will return to town.

Theatrical.

HAYMARKET.—Mrs. Wilkins (widow of the late Sergeant Wilkins) is to appear on Monday in Sheridan Knowles's comedy of the *Love Chase*, as the Widow Green.

SURREY.—Miss Goddard, a lady who, the bills inform us, has just returned from Australia and other world-distant places, made her appearance here on Monday in the character of Lucrezia Borgia, in a piece founded on the well-known opera of that name, the main incidents of which are closely followed. As to the piece itself (which is in three acts), we do not well know what to make of it. The story possesses great dramatic capabilities, and the first two acts are effective enough; but the last is a failure, and must, we fear, be given as an example that "there is but one step between the horrible and the ridiculous." True, the scene in which Lucrezia poisons her last batch of victims, and then shows them the coffins in which they are to be buried, with their names thereon engraven, might be made striking and impressive by the aid of great and commanding talents in the dramatist and actress; but lacking these, the effect is unnatural and grotesque, and the scene becomes little more than a test of the gravity and forbearance of the audience. But the drama is worth seeing for the sake of the first two acts. It became evident at once that Miss Goddard was perfectly familiar with the stage, and free from the pedantry and mannerism with which we have so often to charge our provincial or colonial dramatic importations. Her first scene was given with an ease and repose which were successfully followed by the burst of energy at the end of the first act, when Lucrezia is detected and reproached, in the presence of her son, for her enormities. For this Miss Goddard obtained a well-merited tribute of applause before the curtain; and although the rest of her performance did not quite realize the expectations thus raised, the whole was marked by clear conception and good sense. The fair artist, although ordinary in feature, possesses an agreeable and animated smile. Her slight touch of comedy in the interview with her husband gave sign that she is to be the transpontine heroine of comedy as well as tragedy. We shall be happy to see more of her in either capacity. There was no occasion to apologise for Mr. Creswick on account of illness, for he was "every inch himself." Indeed, we are not sure that a little indisposition is not useful in "toning down" the tendency to exaggeration which this gentleman's acting still occasionally exhibits. Mr.

Shepherd, as Gubetta, the accomplice of Lucrezia, caused a good deal of amusement by his manifestations of satisfaction evinced by the rubbing his hands and other gleeful symptoms at the announcement of each successive list of his mistress's intended victims.

ANNOUNCEMENTS FOR THE SEASON.

- Mar. 15.—Amateur Musical Society.
 " 16.—*La Traviata* at Her Majesty's Theatre.
 " 18.—*Il Trovatore* at Her Majesty's Theatre.
 " 20.—*La Figlia del Reggimento* at Her Majesty's Theatre.
 " 23.—Fourth winter *soirée* of the Musical Union, Hanover-square.
 " 25.—Opening Festival, St. James's Hall.
 " 25.—Western Madrigal Society's festival, Freemasons' Hall.
 " 29.—Amateur Musical Society.
 " 29.—Royal General Theatrical Fund dinner, Freemasons' Hall.
 April 12.—Philharmonic Society's first concert.
 " 13.—Musical Union *matinée*, St. James's Hall, 3½.
 " 19.—Amateur Musical Society.
 " 27.—Musical Union *matinée*, St. James's Hall, 3½.
 " 28.—*The Messiah* at St. James's Hall (Royal Soc. of Mus.), evening.
 May 3.—Amateur Musical Society.
 " 10.—Philharmonic Society's third concert.
 " 11.—Musical Union *matinée*, St. James's Hall, 3½.
 " 12.—Royal Botanic Society's Exhibition, 2.
 " 17.—Amateur Musical Society.
 " 22.—Crystal Palace, first flower-show.
 " 24.—Philharmonic Society's fourth concert.
 " 25.—Musical Union *matinée*, St. James's Hall, 3½.
 " 31.—Amateur Musical Society.
 June 2.—Royal Botanic Society's Exhibition, 2.
 " 7.—Philharmonic Society's fifth concert.
 " 8.—Musical Union *matinée*, St. James's Hall, 3½.
 " 15.—Musical Union *matinée*, St. James's Hall, 3½.
 " 19.—Crystal Palace, second flower-show.
 " 21.—Philharmonic Society's sixth concert.
 " 22.—Musical Union *matinée*, St. James's Hall, 3½.
 " 23.—Royal Botanic Society's Exhibition, 2.
 " 29.—Musical Union *matinée*, St. James's Hall.
 Sept. 8.—Crystal Palace, third flower-show.
 " 9.—Crystal Palace, third flower-show—continued.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S.—Pit Stalls, 12s. 6d.; Boxes (to hold four persons), Pit, and One-Pair, £2 2s.; Grand Tier, £3 3s.; Two-Pair, £1 5s.; Three-Pair, 15s.; Gallery Boxes, 10s.; Gallery Stalls, 3s. 6d.; Pit, 3s. 6d.; Gallery, 2s. Applications to be made at the box-office at the theatre. Doors open at half-past 7, commence at 8.

LYCEUM.—Stalls, (retainable the whole evening) 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6 commence at 7, The Box-office open from 11 till 5 o'clock

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0d., £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½
 Western Madrigal Society (last meeting), 8.

MONDAY.—Mr. Leigh Smith's Operatic and Promenade Concert, St. Martin's Hall.

TUESDAY.—Third Winter *soirée* of the Musical Union, Hanover-square.

WEDNESDAY.—Mr. Brinley Richards' Concert, Beethoven Rooms.

THURSDAY.—Mr. George Forbes's Concert, Eyre Arms Assembly-rooms, 8.

SATURDAY.—Crystal Palace concert, 2½.

Provincial.

BATH.—CLASSICAL CONCERT.—THE ORATORIO "JUDAS MACCABEUS."—In the notices which we have recently given, in anticipation of this entertainment, we induced our readers to expect a performance of the very highest class; and we have very much pleasure in now being able to state, that on Tuesday evening our expectations were most fully realised. The performance took place at the Assembly-rooms, and, notwithstanding the extreme coldness of the weather, the attendance was full and fashionable. To give due effect to this fine work, the Committee of the Bath Classical Concert Society had secured the services of Miss Banks; Miss Palmer, Mr. Sims Reeves, and Mr. Thomas, by whom there could be no doubt that full justice would be done to the magnificent *solos* which the oratorio contains. After the overture, which was played with marvellous precision and effect, the opening chorus "Mourn ye afflicted children," was rendered in a manner which showed that the performers had undergone an excellent training under the able conductor, Mr. Bianchi Taylor. Miss Palmer sang with great care and effect. Nothing could be purer than her intonation, and she gave every note with unerring precision. Miss Banks scarcely realized our expectations, owing to the want of that fullness of voice which is so necessary to secure due effect. This was particularly observable in the air, in the second part, "From mighty kings." Mr. Thomas's first effort was in the recitative, "Not vain is all this storm of grief," and he sang it with great skill and effect. Mr. Thomas has already obtained a high reputation, and we know of no vocalist who has it in his power to command a greater success. His singing of the air, "Arm, arm ye brave!" was full of vigour and breadth, and he gave it without undue exertion. Equally effective also was his execution of the air, "The Lord worketh wonders," and it brought down warm applause. Of course the culminating point of the entertainment was the singing of the great tenor, Reeves, who was not only in fine voice, but evidently determined that his part of the performance should be worthy of the occasion. Often as we have heard him, we have never been so delighted as on the present occasion. In everything that he sang he appeared to have caught the full spirit of the great composer. The air, "Call forth thy powers, my soul," was sung with inexpressible sweetness and purity; but his principal effort was the spirit-stirring air, "Sound the alarm!" This was certainly his masterpiece, and to hear it was well worth the whole

price charged for admission. Had we heard nothing else we should have left the room fully satisfied. There was a fluency and precision throughout his singing of this air which was perfectly electrifying. Of course it was encored, and he sang it with undiminished vigour the second time. We refrain from noticing the rest of the selection in detail, as we should only have to repeat the commendations we have already bestowed. The choruses throughout were given with remarkable precision and steadiness. The voices had evidently been carefully selected, and so effectively trained that the magnificent harmonies with which the work abounds were rendered with the greatest ease and smoothness. Nor was the instrumental portion of the oratorio less successful than the vocal. The executants displayed both skill and efficiency in every department, and the whole oratorio went off with remarkable animation and spirit. For this admirable performance we are indebted, in a great measure, to Mr. Bianchi Taylor, whose skill and experience were mainly instrumental in its success. The leaders were Mr. H. Blagrove, and Mr. T. H. Salmon; the organist was Mr. G. Field. In conclusion, let us say that the musical public are under deep obligation to the Committee of the Classical Concert Society for this admirable performance, and we earnestly hope that the success which has attended their efforts may stimulate them to give additional performances of a similar character. They have left no exertion untried to please their fellow-citizens, who, we are sure, warmly acknowledge the pains that have been taken for their gratification. — *Bath Chronicle*.

BIRMINGHAM.—THE TRIENNIAL FESTIVAL.—The days for holding this great musical celebration will be the 31st of August, 1st, 2nd, and 3rd of September. The Earl of Dartmouth has accepted the office of president.

EDINBURGH.—THE ENGLISH OPERA AND THE REID CONCERT.—If, for some weeks past, we have appeared to exhibit an unusual degree of interest in the subject of English opera, or rather in that of opera, foreign as well as English, presented to us in our mother tongue, it is with much pleasure that we now record the fact that our expectations have been more than realized, seeing that a very costly experiment has resulted in triumphant success. And if the anticipatory notices of the Pyne and Harrison troupe, which have appeared in these columns from time to time, have had the effect of sending but half a dozen of our readers to the Queen's Theatre, who would not otherwise have gone there, we are satisfied that we have their thanks.

Music is now all but an universal branch of education in these realms. The pianoforte is pretty nearly as ordinary an article of household furniture as the kitchen-dresser. Teachers of music are a legion; and scarcely is there to be found a cottage which has not its songstress as well as pianist. But, of all the musical lessons that can be obtained, at whatever cost, none other are for an instant comparable in value with those which are presented in the shape of *example* by our first-rate artists in the opera-house and concert-room: examples which, if few can hope to equal, all may use their best endeavours to approach.

Happy, then, have been the multitude of young ladies, students of music, who, on twelve successive occasions, have recently had the opportunity of listening to Miss Louisa Pyne, a young lady who, whether she appear in English or in Italian opera, but more especially in the latter, has most assuredly no equal as a vocalist on either the British or Foreign stage at the present day, who ever finds her way to the city of Edinburgh. This is our deliberate opinion after hearing her nearly every night during her recent engagement here, and after hearing also every vocalist of celebrity who has ever sung in Scotland from the best days of Catalani up to the present hour, Malibran excepted, whom we never heard. And we well know that, in this opinion, we are cordially joined by a host of competent judges. There are some ladies on the stage who sing louder than Miss Louisa Pyne, and whose voices may, therefore, fill a very large theatre more fully. But if there be any voice in existence equal to hers in purity, sweetness, richness of tone, and flexibility, we have never heard it; whilst the exquisite taste and skill with which she warbles forth the most inconceivably difficult passages are only equalled by the perfect ease with which they appear to be executed.

Mr. Harrison, again, is pre-eminently worthy of commendation, not merely on account of his excellence as a performer and vocalist, but also for the admirable manner in which he has organized his numerous and talented company on the stage, in the orchestra, and also behind the scenes: for, without an efficient stage-manager the accuracy and precision with which every

detail connected with the performances was presented here could not have been attained. As an actor Mr. Harrison is admirable. The stage seems to be his home: one might fancy he was born and bred thereon. He is also a very fine singer, having much improved since we heard him a few years since, when—from illness, perhaps—his voice was somewhat less under his control than it is at present.

Miss Susan Pyne has also greatly improved both in her acting and singing. There is a healthfulness and vigour in all she does, which never fail to please, whilst, in her performance of the Gipsy in the opera *Il Trovatore*, for example, she exhibited ability, as an actress, seldom surpassed. Her singing is invariably correct; and although she possesses far less power and flexibility than her gifted sister, she is a great acquisition to the company, and also to her sister, with whom she takes her part in a duett delightfully.

Of the other members of the company, Mr. Ferdinand Glover is perhaps the greatest acquisition. He is a capital actor, and sings with much taste and feeling. Of *The Rose of Castile*, the new opera, we have already expressed our opinion that it has been somewhat overrated in London; but we are constrained to admit that it improves greatly after a second and third hearing. Mr. Wallworth's opening air is remarkably pretty, and it is admirably rendered by him. Without particularising further, however, it is simple justice to state that each and every member of the company were fully equal to their respective duties, which they performed in a manner which left us nothing to desire.

One cause for regret in connection with the recent operas at the Queen's remains to be noticed. Unfortunately, if not injudiciously, Mr. Wyndham had entered into an engagement with a celebrated and excellent actress to perform at the Theatre Royal during the engagement of the English Opera Company, and the result was far from satisfactory. It might, however, have been anticipated with absolute certainty. Rightly or wrongly, in good taste or in bad, the public generally are now preferring the musical to every other kind of entertainment to be found within the walls of a theatre; and hence, when the two attractions, opera and the spoken drama, came to be weighed against each other, the latter was found to kick the beam; and thus our spirited and enterprising manager, Mr. Wyndham, may, to some extent, have been losing with the one hand what he was gaining with the other. And if this be so, we are sorry for it, for we feel personally indebted to Mr. Wyndham for the treat which he has recently afforded us; and trust that the day is not far distant—although it must not come round too often—when we may again have the pleasure of hearing the first musical talent in the kingdom “in a language which all can understand, and at prices all can pay.”

But we have headed this article “The English Opera and the Reid Concert.”

“And what of the Reid Concert? and how come you—the humblest of journalists in our Modern Athens—to have anything to say upon a subject respecting which all your brethren of the Press have been silent?”—we hear a hundred readers of *The Ladies' Journal* exclaim at once.

Well, truly, the subject is *not* an inviting one; and if we were satisfied that no good could result from our giving publicity to the few observations we have to make thereon, we, in common with others, should certainly have let it alone. We incline, however, to the opinion that the public have some reason to be dissatisfied with the manner in which the Reid Concert is at present managed. The public press, we observe, complain that no tickets of admission to the recent concert were presented to them, and hence, so far as we have observed, no notice of the performances has appeared in any Edinburgh paper. In this particular we have nothing to complain of, seeing that the usual favour was extended to us, not, indeed, as editors of *The Ladies' Journal*, but in our private capacity as individuals. Still, as our own patronage of the musical art is not confined to an occasional notice thereof in these columns, we feel a perfect right, in common with others, to express an opinion on any musical performance we may chance to hear *in public*, and therefore we proceed to say:—

That if there be any one thing in this doubting world with respect to which no doubt whatever can exist, it is that the late General Reid fully intended—and endeavoured to express that intention in his last will and settlement—that nearly the whole sum of sixty or seventy thousand pounds, which he left to the College of Edinburgh, yielding, we believe, but little less than

three thousand pounds a-year,—should be devoted to the purpose of encouraging the study of the science of music. Looking, then, at the amount of this munificent bequest, and considering that one item of the intended encouragement was *specially required* by General Reid to consist of an annual concert to be given on the anniversary of his birthday, we certainly consider the manner in which his intentions are carried out to be exceedingly defective.

Proceed we no further, however, with this subject, until the obvious distinction be pointed out between a *public* concert of the Reid character and a *private* one, being the speculation of either the performers themselves, or of anyone adventuring to engage them either at a fixed price or share of the proceeds. Mr. Wood and others who engage extensively in this trade are merely merchants. They buy their goods—performers—wholesale in the open market. They agree upon the terms, and then bring their talents forward for sale by retail, at such prices as they may please to demand; and they lose or gain by the transactions just as a corn or wine merchant may lose or gain by adventures in the goods he deals in. And *here* it would be impertinent in the extreme to inquire into or to expose the profits or losses of the dealer.

But the Reid concert is *not* a private speculation. The annual presentation thereof is a *public duty* devolving upon the professor of music in the University of Edinburgh, who chances to fill the chair therein founded by the munificence of General Reid; and the management of this concert is, therefore, as *perfectly fair a subject for criticism* as the distribution of any other public fund.

It being known, then, that the Pyne and Harrison opera company, together with their excellent band and chorus, were about to perform here for twelve nights, Mr. Harrison was requested to engage himself and his company to perform also *at a concert*. The nature of the concert, however, was not mentioned; *but very low terms* were stipulated for and accepted by Miss Louisa Pyne and Mr. Harrison, *in the belief that the concert was a merely private speculation*. Hence the bill of fare, which included but *one solo* by Miss Louisa Pyne, and *one ditto* by Mr. Harrison, the following being a copy:—

PART I.

Overture, "Marguerite"	Mellon.
Romanza, "O vecchio cor che batti" (<i>I due Foscari</i>)	Verdi.
Mr. F. Glover.	
Vocal Quartette, "When the west"	Mendelssohn.
Miss Thirlwall, Miss S. Pyne, Mr. St. Albyn, and Mr. Wallworth.	
Concerto in C minor, pianoforte	Beethoven.
Miss Arabella Goddard.	
Cavatina, "Casta Diva" (<i>Norma</i>)	Bellini.
Miss Louisa Pyne.	
Solo, violin (<i>Otello</i>)	Ernst.
Mr. Carrodus.	
Song and Chorus, "Rataplan" (<i>Huguenots</i>)	Meyerbeer.
Mr. St. Albyn.	
Overture (<i>Zampa</i>)	Herold.

PART II.

Pastorale, minuet, and grand march, "The Garb of Old Gaul"	General Reid.
Ballad, "I love her"	Balfe.
Mr. W. Harrison.	
Fantasia, pianoforte, "Home, sweet home"	Thalberg.
Miss Arabella Goddard.	
Duetto, "A Figlia incanta" <i>Maria Padilla</i>	Donizetti.
Miss Louisa Pyne and Miss Susan Pyne.	
Aria buffa, "Madamina," <i>Giovanni</i>	Mozart.
Mr. H. Braham.	
Chorus, "Here we'll rest," <i>Sonnambula</i>	Bellini.
Finale, "God save the Queen," band	John Bull.
Conductor—Mr. Alfred Mellon.	

Now, if Miss Louisa Pyne and Mr. Harrison had been made aware that it was the Reid Commemoration Concert at which they were to sing in Edinburgh, previously to accepting the engagement, they would certainly not have engaged themselves on the terms contracted for; and neither would they have given a concert less than twice as attractive as the one which was performed; the whole cost of which, although including a respectable payment to Miss Goddard, would very probably have been defrayed by a payment of eighteenpence a head from all parts of the room. Is

this as it should be?—or would it not have been more creditable to the management to have told Mr. Harrison, in the first instance, that it was the Reid Commemoration Concert at which his company were to appear—that the room would be full to the brim—and that the concert must, therefore, be the best his company could perform? We think so. The Pyne and Harrison company, however, lost nothing by the bargain; for, instead of reserving their energies for the evening concert, they gave a much better morning performance at the Queen's Theatre to an all but crowded house, so that it was the public only, or such thereof as were present at the Reid Concert, who were the sufferers.

Respecting the concert itself, we have little to say. Remarkable, however, it was in some particulars. It was preceded by a request from Mr. Wood, addressed to the audience, that there should be no encores, as the concert would extend to a sufficiently late hour without them. It spite, however, of this veto, when Miss Louisa Pyne had delivered her solo of "Casta diva," from the opera of *Norma*, in a style which Jenny Lind herself might have envied, and who, by the way, sang the same air in the same place at her first concert in Edinburgh—the re-demand was enthusiastic. But Miss Pyne, who, of course, had yielded to Mr. Wood's request, merely came forward, bowed to the audience, and retired. Again, when Miss Arabella Goddard—of whom a few words by and by—performed upon the pianoforte Thalberg's variations upon the well-known air of "Sweet home," she also, in spite of the regulation, was rapturously encored, came forward, bowed her acknowledgments, and would *also* have retired, had not Mr. Wood, who, but an hour before, had forbidden encores for the evening, requested *her* to comply with the demand, which she did accordingly.

Upon which we beg to remark that the *usual* course is to allow the audience to determine what is and what is not worthy of repetition; and, at all events, that, as another rule had been laid down for the evening, it should not have been kept to the disadvantage of one party, and broken in favour of another. There are in this city a great many persons who never enter a theatre door, but who frequent the concert-room. Had Miss Louisa Pyne, therefore, been allowed to respond to the call, she would most probably have electrified the audience with one of those magnificent bravuras, the performance of which has now made her name a household word throughout the kingdom, to their delight, and to the still further advancement of her own reputation here.

We have no remembrance of any *Italian* singer having been deprived of the honour of an encore in this city by special desire. Then why an English one? and why that English one Louisa Pyne. True it is that certain parties in London, who deal extensively in the article Vocalist, don't like Louisa Pyne. She sings too well by half for an Englishwoman; and, moreover, she will not enlist under their banner. How far north the influence of these parties may extend we offer no opinion, but *the facts* that the representatives of the public press here were unanimous in very highly praising Miss Louisa Pyne immediately before the celebration of the Reid concert, and that the said representatives were wholly excluded from that concert, added to the certainty that if they had been there her praises would have again appeared in every Edinburgh paper for another week, are amply sufficient to awaken the suspicion that her non-friends in London are not altogether without their agents here.

We have already mentioned the name of Miss Arabella Goddard, and we now repeat it merely for the purpose of congratulating her on, as we believe it to be, her first appearance in Scotland. We were delighted with both her performances, and while we observe that the whole of the London press are at present sounding and re-echoing her praises, we can only say for ourselves that we place her at once by the side of Liszt and Thalberg,* and she also reminds us, by her style of playing, of the boy prodigy, George Aspul, who, some two or three and thirty years ago gave concerts in Edinburgh, attended by all the nobility and gentry, and who left the city decorated with golden medals, gifts, if we remember correctly, of the Duchesses of Hamilton, Buccleuch, and others, but only to die shortly afterwards of an overworked brain. Not so Miss Goddard,—she has evidently worked her way by slower degrees to her present high position, and that, judging from her appearance only, at no sacrifice of health. We

* She is above either.—Ed.

should very much like to know, however, by what precise course of study, and time devoted thereto, she has arrived at her wonderful degree of excellence. Miss Goddard's style does not resemble that of Madame Pleyel, and we prefer her own.

A few words more, and we have done. We have more than once mentioned the name of Mr. Wood in the course of this notice, and we now revert to it for the purpose of expressing our opinion—in which we shall be cordially joined by everyone who has attended to the subject—that there is no person in the kingdom of Scotland to whom the public are so deeply indebted as they are to that gentleman for his long-continued, persevering, and earnest endeavours to improve the taste for music in this metropolis, by procuring from time to time, and with but short intervals, entertainments of a much higher class than those to which we were formerly accustomed. Those who can look back for some thirty years or more will remember that our best musical attractions, with very rare exceptions, consisted of the little English operas and operettas, such as *Love in a Village*, *The Beggar's Opera*, *No Song no Supper*, *The Miller and his Men*, and the like; the name of "Kitty Stephens" (now Countess of Essex), as she was then familiarly designated, being associated with them all. These operas are now but little heard of—perhaps too little; but in their stead we have had the frequent representation of the best Italian operas in the theatre, as also selections from them in the concert-room; and the effect has been a great change for the better in the character of the pianoforte and vocal music now to be found, tattered and torn by constant use, in every drawing-room.

But whilst we award our highest praise, where it is so justly due, to Mr. Wood, for the spirit and enterprise which he has exhibited in the manner described, we nevertheless warn him against becoming the mere tool of the Italian party; for assuredly he will find out, and that either to his own loss or profit, whichever he may choose to prefer, that *English Opera*—by which we mean operas written in, or translated into, the English language—is now in the ascendant; that English singers, aye, and performers, too, Miss Arabella Goddard, for example, will not much longer allow twice or thrice the amount of their own earnings to be carried off by others in no respect superior to themselves; and that the public, too, will yet learn to discover and reward, more rapidly and liberally than hitherto, real musical talent, in whatever language it may be presented. Let the lesson that has just been read at the Queen's serve for an example:—Twelve successive performances, attended on every occasion by brilliant, and all but crowded houses—no common occurrence here—is a sign of the times not to be mistaken. The operas, each and all of them, were admirably performed, to audiences never surpassed in quietness and attention; the terms of admission being five shillings, four shillings, three shillings, two shillings, and one shilling, with no second price, and the result was the reception of a very large sum of money during the period.

In conjunction, then, with Mr. Wyndham, with whom he appears to be at present associated, we say to Mr. Wood, "Let your future motto be—'A clear stage, a fair stand-up fight, and no favour to any one,'"—and, if adopted, he will not only afford delightful amusement to all classes and to all tastes, but he will also find his musical adventures pay better than they have ever previously paid either himself or any one else here.

So much for The English Opera and The Reid Concert,—but what becomes of the three thousand pounds a-year?—(*Ladies' Journal*.)

It is with sincere regret that we this week announce to our readers the death of the Scottish vocalist, Miss Rachel Blake. This melancholy event occurred on the 8th ultimo. The deceased lady was well known to many of our readers, who, both in Chester, and in other parts of the district, have hung with delight on her lips as she warbled the songs of Scotland, in a manner that gave full effect both to the exquisite music of the airs, and the humour and pathos of the words. In her the songs of "Auld Scotland" have lost one of their happiest illustrators; and while her family and friends mourn the loss of the dutiful daughter, loving sister, and amiable friend, the public will mourn the loss of one of its most popular favourites.—*Chester-le-Street Liberal*.

GLASGOW.—CHORAL UNION.—"THE CREATION."—Sixty years ago, namely, about the beginning of the year 1798, a numerous, brilliant, and critical audience assembled in one of the rooms of the Schwarzenberg Palace, in Vienna, to hear the performance of a new oratorio. A mild-looking gentleman, with the furrows

of nearly seventy winters on his brow, presided in the orchestra, and personally superintended the production of a work which had cost him two years of anxious labour and profound study. The conductor was Francis Joseph Haydn; the oratorio *The Creation*.

In our latitudes we are accustomed to take things to a certain extent on trust, or with the impress of a continental or metropolitan criticism. Something of the freshness of novelty is thus necessarily lost, and we almost feel inclined to wish that we had lived under the shadow of the Shonbrunn sixty years since, to have participated in the pleasure of listening to the first performance of so great a work. Next to hearing it as it came from the hands of its author, is the pleasure of hearing it well performed under any circumstances; though we doubt if that polite Viennese assembly experienced a greater amount of gratification than did the numerous and intelligent audience collected to hear the performance in the City Hall, on Wednesday evening.

The Creation is generally said to be a work of unequal merit, and it has frequently been described as exhibiting much poverty of invention towards its close. We have in our possession a musical journal of some authority, in which the duett "Graceful consort," is characterised as "part heavy, part silly, and the whole tedious!" We do not agree with the censure, and apprehend that the inequality is more imaginary than real. The first part is doubtless the grandest of the three, and has by far the most striking effect upon the mind of the hearer. But though the lofty ideas which it creates are not fully carried out in the sequel, it must not be forgotten that the climax occurs at the beginning of the piece; and, if the oratorio does not end as it began, the reason must be found rather in the nature of the subject than in any failing of strength on the part of the composer, for it would assuredly have been most absurd to describe the gratitude and connubial happiness of our first parents in the garden of Eden, by the same imposing strains which so grandly depict the creation of light. The concluding portion contains beauties which are peculiarly its own, beauties of a subdued and gentle kind, it is true, but not the less estimable on that account. The short symphony introducing the third part and heralding the approach of morning, is an exquisite example of appropriate and graceful instrumentation. This, which runs through the succeeding tenor recitative, is followed by an admirable duett, "By thee with bliss," for the soprano and bass, and we must not omit to notice here the artistic and thoroughly poetical manner in which the duett was accompanied by the chorus. They gave just the proper shade of *piano* and *pianissimo*, loud enough to be heard, yet sufficiently subdued to allow the solo voices to be quite audible. The continuation of this duett, an *allegretto* in F⁺—in which the chorus is more prominent than in the other, is also most effectively scored both for the voices and instruments. The remaining duett, "Graceful consort," is written in Haydn's sweetest style, and as sung by Miss Whitham and Mr. Brandon was not felt to be either "heavy, silly, or tedious."

The distinguishing peculiarity of *The Creation* is the descriptive character of its music, and in this particular it has probably no rival. This style of composition is a difficult one to handle, and there are not wanting plenty of modern examples to show how easily it may be made to degenerate into the ridiculous. Haydn, however, has not abused his power, and no one can truly affirm that his ideas savour of claptrap or absurdity. Cynics will doubtless smile when we tell them that the introduction represents chaos. It is obvious that, in attempting to paint such a music-picture, a composer must keep clear of melody altogether, for pure melody is order, and order is not chaos. Haydn, therefore, does not employ a single scrap of resolved melody. He commences in C minor with a sustained unison on the key-note. A slight movement then becomes apparent among the instruments; they struggle, as it were, to free themselves from the superincumbent weight which oppresses them; one by one they escape, the *rudis indigestaque moles* dissolves, and "order fair prevails." The rest of the oratorio, more particularly the first and second parts, abound with similar specimens of highly-wrought and poetic imagery. The rolling of the billows, the purling of the brook, the rising of the sun and moon, the creation of various living creatures, the cooing of the dove, and, above all, the creation of light, are alternately the subjects of the composer's descriptive powers, and are delineated in a manner which shows how deeply he must have been imbued with the love of all that is good, and true, and beautiful in nature. The capability of a volume of sound to express light is too apparent to need remark.

Handel and Haydn have both acted upon the idea, the former in a chorus in *Samson*, the latter in his *Creation*, and it cannot be denied that in this instance the lesser master has eclipsed the greater, for we do not know any more striking musical effect than that which is produced by the triumphant crash at the words "Let there be light."

The manner in which the oratorio was produced was such as might have been expected from the antecedents of the Choral Union, and reflected great credit on the management of that excellent society. The choruses were well sustained throughout, with the exception of a fugue in the second last chorus, which was not firmly caught up, and the first bar or two of "Awake, the harp," which commenced with about half of the chorus. We have never yet heard this chorus start off from the recitative as the composer must have intended. A few bold spirits come in at once and grapple with the difficulty; the rest follow at leisure and are generally audible about the second or third bars. Miss Whitham did her duty nobly, and, with the chorus, secured the only encore of the evening for "The marvellous work," the high C being taken clearly, firmly, and without any perceptible effort. The expressive air, "With verdure clad,"—said to have been as great a favourite with the composer as it seems to be with the public, was also sung by this lady in a style which would have elicited the usual compliment, had it not been that her energies and her good nature were alike so heavily taxed in what had gone before. Miss Whitham's voice is a good one, her articulation very distinct, and she is altogether a decided acquisition. Certain defects of respiration and a slight want of polish may easily be got rid of by a little care and practice. As there is no contralto part in the oratorio, Miss Cole's sweet voice was not heard in anything but the *sol* portions of the last chorus—Mr. Ashton, the tenor, was said to be suffering from indisposition, and we are willing to believe that that was the reason he made so little of the music. Mr. Brandon is a bass of no remarkable compass or volume, but his vocal organ is of good quality, he knows what he is about, and has the happy knack of making the most of his resources. In the duets with Miss Whitham, and in his solos, "Now heaven in fullest glory," and "Rolling in foaming billows," he acquitted himself exceedingly well. The latter air was delightfully sung, the time of the second part, where the transition to the major key occurs at the words "Softly purling," being taken slower than the preceding minor movement, which should always be the case. The orchestra, which was well selected, received a material reinforcement by the addition of a few wind instruments from the band of the Rifles, and we must not omit to mention the admirable manner in which the recitatives were accompanied by Mr. Allard on the violoncello. Mr. Herbert, from Perth, acted as organist, and Mr. William Howard as leader. Mr. Lambeth was in his accustomed position as conductor of the society, and there is no doubt that the greatest share of the unequivocal success of the performance is to be ascribed to his zeal, industry, and musical ability.

LEEDS.—Mr. and Mrs. Henry Drayton gave one of their drawing-room operas in the Stock-Exchange Hall on Saturday last. The prices of admission were low, and a very crowded room was the result. On the same night Mr. Delavanti, who is a great favourite at the People's Concert, gave his annual benefit concert, when he engaged Mrs. Sunderland, Miss Newbound, Mr. Wilson, and Mr. Spark (accompanist). There was a full attendance, and the programme, a well-selected one, was gone through with spirit and success.

Touching the Town-hall organ, the following letter has been addressed to the Editors of the *Leeds Mercury* :—

Gentlemen,—Having been frequently asked by many of our townspeople for information respecting the progress of the gigantic organ now building at the manufactory of Messrs. Gray and Davison, under the superintendence of Mr. Smart and myself, for our Town-hall, it will, I think, prove generally interesting and acceptable if you will permit me to state, through the medium of your journal, how far the work is advanced towards completion, and what are the prospects of its being erected by the day specified in the contract—that is, in August next.

The following particulars will indicate the completion and progress of work at the factory :—

1. Nineteen sound-boards belonging to the manual organs.
2. The bellows and twenty-one reservoirs for the different pressures wind.
3. The long movement frame, with action and pneumatics.
4. The swell-boxes for swell and solo organ.
5. All the roller boards and back falls.

6. The whole of the metal and wood pipes for the manuals, with the exception of those stops which form a portion of the speaking pipes in front of the case.
7. The voicing of nearly all the metal work in the great, swell, and choir manuals.

Work in progress :—

1. The twelve pedal sound-boards.
2. The building-frame, for which thirteen loads of timber have already been cut up.
3. The pedal and solo organ pipe-work.

The building of the organ, i.e. its erection at the manufactory of the builders, will be commenced next week, and early in May will be ready to be transferred to the orchestra of our noble Town-hall.

Unless any sources of delay occur in Leeds, which I do not anticipate, the instrument will most certainly be ready, or very nearly complete, according to the terms of the contract, in time for the meeting of the British Association. There are no less than forty persons daily engaged upon this stupendous musical instrument.

One of our most eminent Engineers, who has visited the works in company with a Member of the Town Council Organ Committee, pronounces the portion of the mechanism of the organ already completed superior in construction, workmanship, and finish, to any similar work that has come under his notice.

The voicing of the manual pipes is also proceeding most satisfactorily. Those parties who were fearful of there being too many flutes in the organ, would be astonished to hear, on the voicing machine, the *flute à pavillon*—a stop, which for power, richness, and equality of tone, I have never heard surpassed by any open diapason.

The arrangement and adjustment of the scales (the diameters of the various pipes throughout the whole organ), which, for the first time in this country have been calculated and fixed on an incontrovertible mechanical principle, are not among the least satisfactory portion of the work in hand; and as it progresses, the conviction on my mind becomes strengthened, that when ready for playing in our Town-hall, the organ will be justly an object of pride and satisfaction to my fellow townsmen, as one of the most perfect instruments in Christendom.

And now, Gentlemen, I wish most respectfully to ask our spirited Mayor, the Members of the Corporation, and the inhabitants generally, whether they intend to have their magnificent Town-hall and organ opened with the enthusiasm and rejoicing which can alone find appropriate expression in a Grand Musical Festival, on a scale worthy of the metropolis of the West Riding, of the commercial eminence of our town, and its taste and patronage of music? I believe it only needs initiating to enlist universal sympathy and co-operation; but the necessary preparations should be commenced without delay, or it will be utterly impossible to assemble all the necessary elements of success. We must not trust to the "chapter of accidents" for befriending us on such an occasion; we must be up and doing, with the zeal of lovers of divine music, and the promptitude and forethought of men of business.

Although, in such a case, we can obviously command success by spirited and united action, I may remind my fellow townsmen, that with scarcely a single exception, all first musical festivals at the opening of large halls in this and other countries, have been most successful in a pecuniary point of view. I do not, therefore, for a moment anticipate that one single farthing of the necessary guarantee fund will ever be required from those who may become subscribers.

The Birmingham Hospital is almost entirely supported by the profits of the triennial Musical Festivals in that town! Surely Leeds can show herself equally able to aid similar noble charities through the agency of musical gatherings.

Having obtained statistical information of the cost and expenditure of nearly all the great Festivals in England,—it will be my pride and delight as a townsman to place it at the disposal of any committee that may be appointed to take the matter into consideration. As a professional man, I do not wish to undertake any work which may not be considered indispensable for the realization of the whole scheme.

The Town-hall exists as an embodied answer to the demand for means of doing justice to the musical taste earnestly craving gratification among all classes in Leeds; and if these facts and suggestions help to accelerate action in the musical inauguration of this magnificent edifice and its noble organ, no one will rejoice more heartily than,

Gentlemen,

Your most obedient servant,

WM. SPARK.

11, Park-square, Leeds, Feb. 18th, 1858.

LONGSIGHT.—MECHANICS' INSTITUTION.—The fifth concert of the series was given at the above institution on Friday evening, the 26th ult. The vocalists engaged were Miss Armstrong, Miss Thorley, and Mr. Delavanti, with the usual glee-singers. The duett "O'er shepherd pipe" was given in a pleasing manner by Miss Armstrong and Mr. Delavanti. The young lady was not so successful in her songs, particularly in "Merrily over the snow," a light, tripping melody, requiring an amount of animation not, we fear, in the nature of the fair vocalist. We offer no comment on

Miss Thorley's performance, except to express our sincere hope she will abandon her intention of being a public vocalist, as much for her own and friends' sake as the public generally. Mr. Delavanti (naughty man!) ran away with the encores of the evening, both his songs being rapturously re-demanded. We do not admire the "Jackdaw of Rheims" as a song for concerts; it might not be agreeable to the feelings of some whose religion it may appear to burlesque. Nevertheless, Mr. Delavanti gained unbounded applause by his quaint manner and beautiful voice. The glees were given in a highly creditable style. Mr. J. W. Elliott conducted with his usual ability.

KINGSTON.—A concert was given at the Assembly-rooms, on the 18th ult., under the patronage of the Worshipful the Mayor, for the benefit of the Mechanics' Institute. The following artists were engaged:—Miss J. Wells, Miss M. Wells, Mr. Dyson, Mr. Lawler, and Mr. Jolley (pianoforte). Miss J. Wells was encored in Bishop's "Tell me, my heart," Mr. Dyson in Miss Lindsay's "Excelsior," Mr. Lawler in "The brave old Téméraire," and Miss M. Wells in "Bonnie Dundee." A four-part song, by Dr. Elvey, "On the marriage of the Princess Royal," was introduced. The concert was well attended, and we are happy to say that the proceeds were such as to leave a very handsome balance for the benefit of the institution.

MANCHESTER.—The fifth of the series of grand orchestral concerts, under the management of Mr. C. Hallé, took place on Saturday evening last; the attendance was, however, but numerically middling, and we fear that the loss must have been considerable. A symphony of Haydn's was nicely played, and was far more effective as a performance than any of the more pretending ones which have preceded it in these concerts. It is only requisite to observe that, being less difficult to appreciate, it was evidently more enjoyed by the audience. What a good holy soul must this generous-hearted Haydn have been! How charming in their beautiful simplicity are many of his ideas! The only other orchestral composition particularly calling for remark was the fanciful *Ballet des Sylphes* of Berlioz; a furious encore greeted its conclusion. What a contrast between the effect produced by the symphony and the comparatively insignificant trifle again re-demanded. We do not mean that because the audience were excited to almost enthusiasm by the *Ballet des Sylphes* that nothing better should be heard, but we boldly re-assert our repeatedly expressed conviction that the people have yet to be enticed by easily-relished sweets, before they can be brought under the educative influences of music of a better and more classic kind. Mozart's "Duo concerto," for two pianofortes, was brilliantly rendered by Messrs. Hecht and Hallé, the last movement being repeated by desire of the audience. The vocal selections were Handel's "Hush! ye pretty," Spohr's "Rose, softly blowing," and Arne's "O bid your faithful Ariel." These were sung by Miss Helena Walker. The young lady has a sweet voice, but is as yet very young, therefore we must make considerable allowances if she failed to realize the important position aimed at on the occasion. Many years of well-directed industrious study must be encountered before an ordeal so trying may be dared with impunity. A repetition of the music to the *Midsummer Night's Dream* is promised for the sixth concert, with Miss Kemble as the solo vocalist.

The attendance at the concert of Monday evening last was sadly interfered with by the fearful condition of the elements, the enjoyments on the occasion were numerous and important, but the drifting snow, and all but blasting wind which prevailed, induced a very general inclination to remain indoors.

A preliminary notice has been issued, intimating that arrangements are in progress for the formation of a choral society on a large scale, the musical direction of which is to be, it is said, in the hands of Mr. Hallé. While at once admitting the important claims to consideration that this gentleman may and does possess as a pianist, we are nevertheless disposed to express our doubts as to whether Mr. Hallé will be found to be for such purpose "the right man in the right place." We are, however, glad to see that an effort is about to be made to release Manchester from the anomalous position the locality is at present placed in; for, while possessing musical societies in every district, in almost every available or possible shape, it is no small reproach that Manchester and Salford, so closely united as they are—possessing a population of some three-quarters of a million, cannot boast of an important choral association! This may seem to be an astounding fact, but it is not the less true; we therefore wish all success

to the proposed "Manchester Choral Society," and we hope speedily to hear that its members may be counted by hundreds in each of its vocal divisions. We have not heard whether the numerous amateur instrumentalists resident in the locality are to be invited to associate themselves therewith; also we hope so.

The following music has been received for review:—

Pale Roses.
The Dream. (Nocturne).
La Pensée.
Hastings Waltzes.
King Witlaf's Drinking-horn.
Dreams of the Past.
The Snow Drift.
New System of Notation.
GLEES—
"Sweet minstrel."
"Is she not beautiful."
"Now the golden morn."
"Busy, curious."
"All hail!"
"Adieu, sweet peace."
Hiawatha.
"Whither?"
Ten Original Melodies.
Mona.
Marie.
Magnificent.
The Days of Childhood.
"Oh say when thou."
Rondeletto brillant.
The Dying Blind Girl.
Souvenir de Jassi.
Fantasia. "Blue Bells."
Eliot Polka.
Two Mazurkas.
Just like Love.
An April Shower.
Deux Paraphrases.

The Voice and Singing.
Terpsichore.
Military March.
The Last Good-night.
Tranquille sur la Mer.
"Tell me of happy days."
"Slumber, darling."
"I'll woo thee."
Havoc at Lucknow.
"Stars of the summer night."
"My mother's gentle word."
"Our English Rose."
England's Prayer.
The Garland.
"I love my love."
"In my slumbers."
Paradise Lost.
La Traviata.
Pensée Fugitive.
Pentre.
The Bondman.
Marche Triomphale.
Melodie Gems.
"In the ancient town of Bruges."
The Evening Boat-song.
Select Melodies.
"Brightly o'er streams."
Nouvelles Compositions.
Christable.
Il Trillo.
"May thy path."

Foreign.

TURIN.—The Theatre Royal is not very successful; it seems out of favour with the public, but it nevertheless is much frequented, on account of the custom that prevails here of paying visits to people in their boxes. The other large opera (large for Turin), the Vittorio Emanuele, is not divided into boxes, but has open galleries, with the seats numbered,—an arrangement not liked here. It nevertheless fills extremely well, with those who go to an opera to listen and not to chat. A numerous audience attended the first representation of *Guillaume Tell*, and notwithstanding that illness (everybody here is gripped or coughing), which had kept the theatre closed for a week, deprived it of the principal female singer, it went off extremely well. The part of Arnold was filled by Signor Carrion, a Spanish tenor of much merit and very great agility of voice, who has sung, if I mistake not, at the Italian Opera in Paris, and has been for several years a favourite in some of the principal theatres of Italy.

Mr. Lumley is here, and proceeds to Milan, intent, doubtless, on catering for the pleasures of his London patrons during the coming spring campaign in the Haymarket.

CORRESPONDENCE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I am somewhat surprised that you have taken no notice of the competition for the organist's situation of St. Leonard's, Shoreditch. Will you allow me to ask if the reason of your not having done so is that my brother, Mr. A. J. S. Beale, was returned by the umpire (Mr. Turtle) as the best player?

I am, Sir,
Yours obediently,
H. W. A. BEALE.

[We have heard nothing of any competition for the organist's situation at St. Leonard's, Shoreditch. If Mr. H. W. A. or Mr. A. J. S. Beale, or any one else, will forward particulars of the contest, we shall be most happy to give publicity to the same.

We cannot answer the writer's question, simply because it is quite incomprehensible.—ED.]

Miscellaneous.

(Continued.)

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Exhibitions, &c.**THE ROYAL POLYTECHNIC.**

PATRON, H.R.H. THE PRINCE CONSORT.

"THE GREAT SOLAR ECLIPSES" of 1858, next Monday, Wednesday, and Friday Mornings, at Three, and Evenings, at a Quarter to Eight.

Entire new Lecture, by J. H. PEPPER, Esq., illustrated by Corroch, Splendid and new Dissolving Pictures, showing the grand phenomena of A TOTAL SOLAR ECLIPSE.

Mr. G. A. Cooper's New Musical and Pictorial Entertainment entitled "A VISIT TO THE EGYPTIAN COURT OF THE CRYSTAL PALACE," with Splendid Photographs and Buffo Songs, every Tuesday, Thursday, and Saturday Evening, at a Quarter past Eight.

All the other Lectures, on the "LEVIATHAN" on "THE SCUTTLE OF COALS FROM THE PIT TO THE FIRESIDE," and on THE GIANT HYDRO-ELECTRIC MACHINE, with the much-admired Dissolving Views, illustrating the REBEL-LION IN INDIA, as usual.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

N.B.—For Hours of other Lectures and Entertainments, see Programme for the week, which is sent anywhere for two Postage-stamps.

PROFESSOR WILJALBA FRIKELL,

ST. JAMES'S THEATRE.—Last Week but Two.—Wednesday and Saturday afternoons at Three, and Every Evening (except Saturday) at Eight. Stalls, 5s.; Balcony Stalls, 4s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s. Private Boxes, Two Guineas, One Guinea and a-half, and One Guinea. Places to be secured at Mr. MITCHELL'S Royal Library, 33, Old Bond-street.

MADAME TUSSAUD'S EXHIBITION.

Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

MR. ALBERT SMITH

has the honour to announce that **MONT BLANC** is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an Introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entrance. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Paestum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atrio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday) at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

THE BATTLE OF BALACLAVA—

Mr. SANT'S great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louisa, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co's, 6, Pall-mall.

MUNICH GALLERY of ENAMEL

PICTURES.—This rare COLLECTION, the works of Wurlitch, Chas. Deininger, Langhamer, Müller, Schade, Proscholde, and Meinel, is now Exhibiting at No. 3, Frith-street, corner of Soho-square. Admission, 1s. to those not presenting cards of invitation.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

Zoological Gardens, Regent's Park.

The above GARDENS are OPEN daily. Among the recent additions are a Norwegian elk, and a new jaguar, from Mazatlan. Admission, 1s.; on Mondays, 6d.

ROYAL GALLERY OF ILLUSTRATION,

14, Regent-street.—Mr. and Mrs. GERMAN REED (late Miss P. Horton) will REPEAT their ENTERTAINMENT every evening, except Saturday, for a limited number of nights, at Eight. Afternoon performance on Saturday next, at Three. Admission, 1s. and 2s.; stalls, 3s.; which may be secured at the Gallery, and at Cramer, Beale, and Co's, 201, Regent-street.

GREAT GLOBE, Leicester-square.

LUCKNOW and DELHI.—DIORAMA of the SIEGE and the CITY of DELHI; its Streets, Palaces, and Fortifications—at 1, 3, and 8 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The new Indian Diorama of the Sepoy Revolt at 3 and 8 o'clock. Illustrative Lectures.—To the whole building, 1s.

Theatrical Announcements.**THEATRE ROYAL, LYCEUM.**

MISS HELEN FAUCIT will appear on Monday next, March 8, in the character of Pauline Deschappelles in THE LADY OF LYONS. Claude Melnotte, Mr. Charles Dillon.

MR. J. L. TOOLE (Royal Lyceum

Theatre) begs to announce that his BENEFIT will take place on Wednesday next, when will be produced (first time) THE ARTIST OF FLORENCE: Mr. Charles Dillon, Miss Woolgar, Mrs. B. White, Miss E. Webb, Mr. Shore, Mr. Toole. THE BIRTH-PLACE OF PODGERS (never acted): Miss Ternan, Mr. Barrett, Mr. Toole. Mr. Tom Taylor's comic drama, OUR CLERKS: Miss Webb, Mr. Calhaem, Mr. Houlston, and Mr. Toole. And the new farce, DOUBLE DUMMY: the Priddles, Miss Woolgar and Mr. Toole. Tickets and places may be had at the box-office, and of Mr. J. L. Toole, 17, Wellington-street north, Exeter Change, Strand.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (Saturday, March 6th) will be presented LOUIS XI. Concluding with the Pantomime.

THEATRE ROYAL, HAYMARKET.—

Re-appearance of Miss Amy Sedgwick, who will appear in the character of Julia in the Hunchback. The Pantomime for this week only.—THIS EVENING, to commence at 7 o'clock with the play of THE HUNCHBACK. Master Walter, Mr. Howe; Sir Thomas Clifford, Mr. W. Farren; Modus, Mr. Buckstone; Fathom, Mr. Compton; Julia, Miss Amy Sedgwick; Helen, Miss Swanborough. After which, the pantomime of THE SLEEPING BEAUTY IN THE WOOD, with the magnificent scenery by Mr. William Calloot, and in which those unequalled pantomimists, Miss Louise Leclercq, Miss Fanny Wright, Mr. Arthur Leclercq, Mr. Charles Leclercq, Mr. Mackay, with Mr. Clark, and Miss Fitz-Inman will appear.

On Monday next, The Love Chase, upon which occasion Mr. Wilkins will appear.—Miss Bulmer will make her first appearance at this theatre.—Widow Green (first time), Mrs. Wilkins; Lydia (first time), Miss Bulmer; Constance, Miss Amy Sedgwick. After which, Presented at Court, Geoffrey Wedderburne, Mr. Buckstone; Ann Franklyn (first time), Miss Swanborough; Lady Castlemaine (first time), Miss Fitz-Inman. And Shocking Events, Griffinhoff, Mr. Chippendale; Puggs, Mr. Compton.

THEATRE ROYAL, ADELPHI.—

Early applications for seats are necessary to be made, owing to the nightly overflows to all parts of the house to witness the impersonations of the Irish Boy and Yankee Girl by Mr. and Mrs. Barney Williams.—THIS EVENING, the successfully revived drama of RORY O'MORE. Rory, Mr. Barney Williams. Other characters by Messrs. C. Selby, Billington, Garden, J. Bland; Misses Mary Kealey, Marie Wilton, Arden, &c. With the successful new and original comic drama, called YANKEE COURTSHIP; or, Away Down East; by Messrs. C. Selby, Billington, Mrs. Barney Williams, &c. Concluding with the screaming new farce of LATEST FROM NEW YORK, in which Mr. and Mrs. Barney Williams will sustain their original characters.

On Monday next (March 8) will be produced a new and original comic drama, by C. Selby, called An Hour in Seville, in which Mrs. Barney Williams will sustain eight characters, with appropriate songs and dances.

N.B. The Poor Strollers will be repeated on the return of Mr. B. Webster, Mr. Wright, Mr. Paul Bedford, and Mme. Celeste from their provincial engagements at Bath, Bristol, Edinburgh, and Birmingham.

ROYAL SURREY THEATRE.

Immense hit of the new play of LUCRETIA BORGIA, in which the celebrated Tragedienne, Miss Goddard, will appear as the Duchess of Ferrara. Gennaro, Mr. Creswick; Gubetta, Mr. Shepherd; Duke of Ferrara, Mr. B. Potter. Private boxes to be had at all the principal libraries. Doors open at 6, commence at half-past.

Great National Standard Theatre,

Shoreditch.—Mr. Charles Dillon.—This eminent tragedian, having met with immense success, will repeat his great character of Belphegor. No advance in the prices.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, March 6, 1858.